

Vol. 4

Beat Scherler

BEST OF POP & ROCK for Classical GUITAR

*Best of pop & rock for
classical guitar*

Vol. 4

Git

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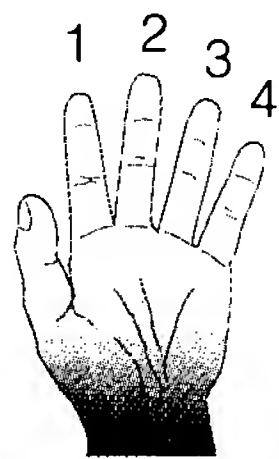
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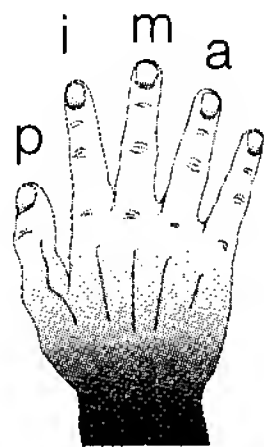
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ZEICHENERKLÄRUNG / NOTATION GUIDE

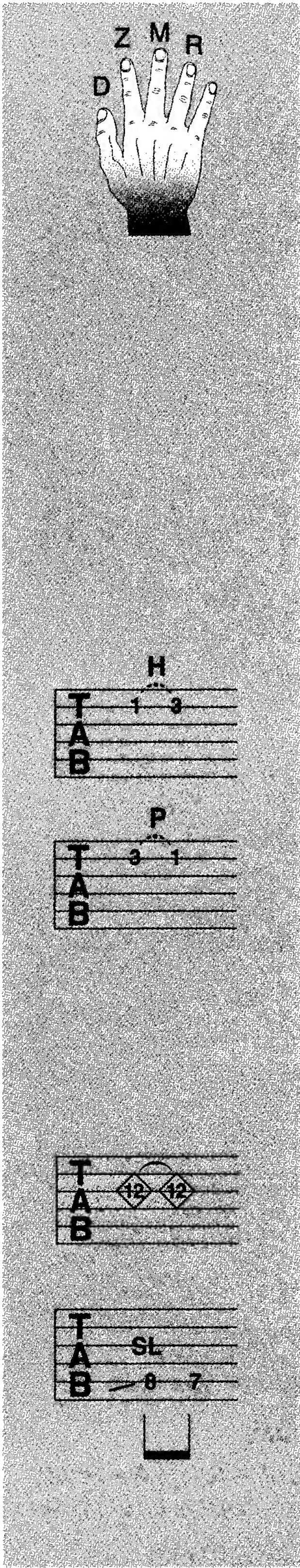
In der Tabulatur
in tablature



Finger der linken Hand
left-hand fingering



Finger der rechten Hand
right-hand fingering



1 — 1

Führungsfinger der linken Hand rutscht
guide finger in left-hand shifting

♢ [

Kleiner Barré (Quergriff): 5 oder weniger Saiten werden gedrückt
partial bar: indicates that 5 strings or less are covered

♢ [

Großer Barré (Quergriff): alle 6 Saiten werden gedrückt
full bar: indicates that all 6 strings are covered

♢ III

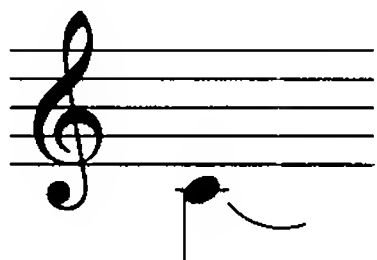
Großer Barré (Quergriff) im 3. Bund / *full bar in 3rd fret*



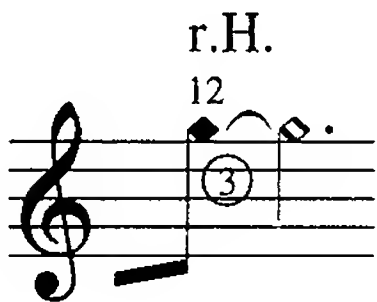
Aufschlag (linke Hand) / *hammer-on (left hand)*



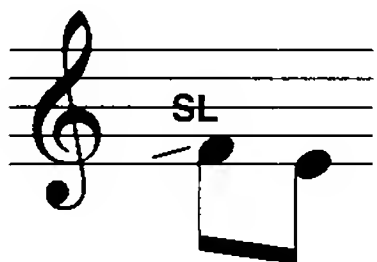
Abzug (linke Hand) / *pull-off (left hand)*



klingen lassen / *let ring*



Flageolet natürlich (leere Saite) / *harmonic (open string)*
r.H.: rechte Hand / *right hand*



Rutscher / *Slide*



Abschlag / *down-stroke*



Aufschlag / *up-stroke*

Saitennummer
number of string

e
b
g
d
A
E

T
A
B

①
②
③
④
⑤
⑥

* im deutschen Sprachraum: b = h

Spielrhythmus / *playing rhythm*

=

=

=

=

=

=

=

=

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=

Wie du mit der Original-CD mitspielen kannst

How to play with the original CD

Fields Of Gold

Originaltonart D-Dur
original key D-major

Kapodaster 7. Bund
capo on 7th fret

Again

Originaltonart A-Dur
original key A-major

Eternal Flame

Originaltonart G-Dur
original key G-major

Kapodaster 7. Bund
capo on 7th fret

Stuck In A Moment You

Can't Get Out Of It
Originaltonart E-Dur
original key E-major

Kapodaster 9. Bund
capo on 9th fret

Losing My Religion

Originaltonart A-Moll
original key A-minor

Imagine

Originaltonart C-Dur
original key C-major

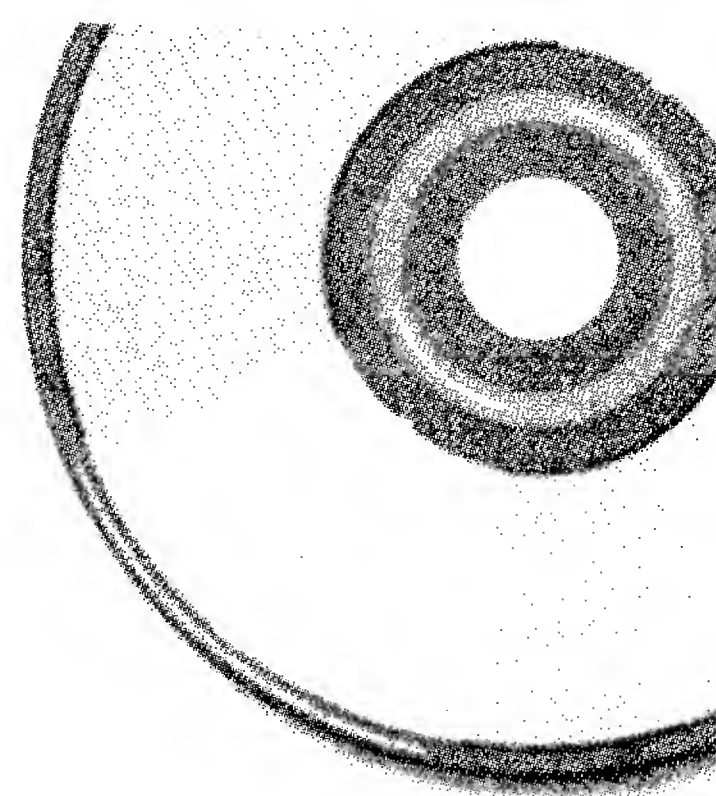
Stairway To Heaven

Originaltonart A-Moll
original key A-minor

We Are The Champions

Originaltonart F-Dur
original key F-major

Kapodaster 5. Bund
capo on 5th fret



FIELDS OF GOLD

Sting – Album Version

Text und Musik:
Sting
Bearbeitung: B. Scherler

♩ = 104
Intro

3 x

TAB

2 0 3 2 0 2 0 2 0



Verse

f *p* *p*

TAB

2 0 3 3 2 0 2 2 0 0 3 2 0 3 3 3 0 0 3 2 0 0 1 3 3



TAB

0 3 3 3 0 0 0 3 3 2 0 3 0 0 0 3 2 0 3 3 0 2 0 3 3

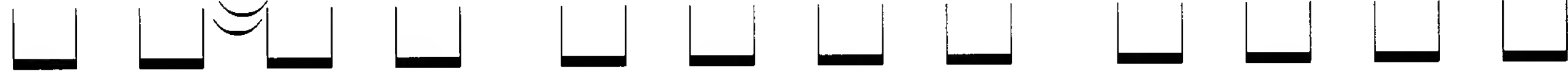


Interlude

p

TAB

0 3 3 3 0 2 0 1 0 0 0 2 0 0 2 0 0 2 0 3 3 3 2 0 2 3 3



First system of musical notation (treble clef, key signature of one sharp, 3/4 time). The system contains three measures. The melody is written on a single staff. The bass line is written on a single staff with fret numbers. The system is divided into three measures. The first measure has a melody starting on G4, followed by A4, B4, and C5. The second measure has a melody starting on G4, followed by A4, B4, and C5. The third measure has a melody starting on G4, followed by A4, B4, and C5. The bass line for the first measure is 2 0 3 0 3 3. The bass line for the second measure is 0 3 0 3 3. The bass line for the third measure is 0 3 0 3 2. The system ends with a double bar line.

Verse

Verse section of musical notation (treble clef, key signature of one sharp, 3/4 time). The system contains four measures. The melody is written on a single staff. The bass line is written on a single staff with fret numbers. The system is divided into four measures. The first measure has a melody starting on G4, followed by A4, B4, and C5. The second measure has a melody starting on G4, followed by A4, B4, and C5. The third measure has a melody starting on G4, followed by A4, B4, and C5. The fourth measure has a melody starting on G4, followed by A4, B4, and C5. The bass line for the first measure is 0 3 3 3 3 2. The bass line for the second measure is 0 3 0 0 3. The bass line for the third measure is 0 3 3 3 0 0. The bass line for the fourth measure is 0 3 0 0 3 2. The system ends with a double bar line.

Second system of musical notation (treble clef, key signature of one sharp, 3/4 time). The system contains three measures. The melody is written on a single staff. The bass line is written on a single staff with fret numbers. The system is divided into three measures. The first measure has a melody starting on G4, followed by A4, B4, and C5. The second measure has a melody starting on G4, followed by A4, B4, and C5. The third measure has a melody starting on G4, followed by A4, B4, and C5. The bass line for the first measure is 0 3 3 3 3 2. The bass line for the second measure is 0 3 3 3 0 1. The bass line for the third measure is 1 0 0 0 0 2. The system ends with a double bar line.

Bridge section of musical notation (treble clef, key signature of one sharp, 3/4 time). The system contains three measures. The melody is written on a single staff. The bass line is written on a single staff with fret numbers. The system is divided into three measures. The first measure has a melody starting on G4, followed by A4, B4, and C5. The second measure has a melody starting on G4, followed by A4, B4, and C5. The third measure has a melody starting on G4, followed by A4, B4, and C5. The bass line for the first measure is 3 2 0 0 0 0. The bass line for the second measure is 0 0 0 0 0 0. The bass line for the third measure is 3 2 0 3 3 3. The system ends with a double bar line.

First system of musical notation. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth and quarter notes. Below the staff is a guitar tablature (TAB) with six lines, showing fret numbers (0, 3, 2, 0, 3, 0) and fingerings (3, 2, 3, 0, 3, 3). The bottom of the system shows a series of vertical lines representing the guitar strings.

Second system of musical notation. It continues the melody from the first system. The tablature shows fret numbers (0, 3, 0, 3, 0, 0, 1, 1, 0, 0, 0, 0, 2, 0, 0, 0, 0, 0, 1, 0, 0, 0, 2, 0) and fingerings (3, 2, 3, 3, 3, 2, 3, 3, 3, 2). The bottom of the system shows a series of vertical lines representing the guitar strings.

Third system of musical notation. It includes a section labeled "Verse" in the treble staff. The tablature shows fret numbers (0, 0, 0, 0, 0, 0, 3, 2, 0, 3, 3, 3, 0, 3, 2, 0, 2, 0, 0, 0, 0, 0, 3, 2) and fingerings (3, 3). The bottom of the system shows a series of vertical lines representing the guitar strings.

Fourth system of musical notation. It continues the melody from the third system. The tablature shows fret numbers (0, 3, 0, 0, 0, 3, 0, 3, 3, 3, 0, 0, 0, 3, 2, 0, 0, 0, 0, 0, 0, 0, 3, 2) and fingerings (3, 2, 3, 2, 3, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3). The bottom of the system shows a series of vertical lines representing the guitar strings.

First system of musical notation. The treble staff contains a melody in G major. The bass staff contains a bass line. The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 3, 3, 3, 0, 3, 2. The fretboard diagram below the TAB shows the fret positions for each string.

Second system of musical notation, featuring first and second endings. The treble staff shows the melody. The bass staff shows the bass line. The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 0, 0, 0, 3, 2 for the first ending and 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0 for the second ending. The fretboard diagram below the TAB shows the fret positions for each string.

Third system of musical notation, including a Coda section. The treble staff shows the melody. The bass staff shows the bass line. The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0 for the first part and 0, 0, 0, 0, 0, 0, 0, 0, 0 for the Coda. The fretboard diagram below the TAB shows the fret positions for each string.

Fourth system of musical notation, including a 2x ritardando section. The treble staff shows the melody. The bass staff shows the bass line. The guitar tablature (TAB) is shown below the bass staff, with fret numbers 0, 0, 1, 1, 0, 0, 0, 0, 0, 0, 1, 1, 0, 0, 0, 0, 0, 0, 0, 0. The fretboard diagram below the TAB shows the fret positions for each string.

Fields Of Gold

Intro

Em7

3x

Verse

Em7

Cadd9

1. You'll re-

mem-ber me when the

west wind moves up-

stay with me, will you

be my love a-

G

Em7

Cadd9 G

C/E Dsus4

on the fields of bar-

__ ley. __ You'll for-

get the sun in his

jeal-ous sky as we

walk in fields of gold.

mong the fields of bar-

__ ley. __ We'll for-

get the sun in his

jeal-ous sky as we

lie in fields of gold.

Interlude

Em7

Cadd9

G

So she

See the

Verse

Em7

Cadd9

G

took her love for to

gaze a while __ up-

on the fields of bar-

__ ley. __ In his

west wind moves like a

lov-er so __ up-

on the fields of bar-

__ ley. __ Feel her

Em7

Cadd9 G

C/E Dsus4

1. G

arms she fell as her

hair came down a-mong

__ the fields of gold.

__ 2. Will you :

bod- y rise when you

kiss her mouth a-mong

__ the fields of gold.

2.

Bridge

G

Cadd9

G

Cadd9

I nev-er made

prom-is-es light-ly

__ and there have been

G

Cadd9

G

C/E Dsus4

some that I've bro-ken,

__ but I swear in the

days still left we'll walk

__ in fields of gold.

G

C/E Dsus4

G

We'll

walk in fields of gold.

3. Man-y

Verse

Em7

Cadd9

G

years have passed since those

sum-mer days __ a-

mong the fields of bar-

__ ley. __ See the

: mem-ber me when the

west wind moves up-

on the fields of bar-

__ ley. __ You can

Em7

Cadd9 G

C/E Dsus4

1. G

child-ren run as the

sun goes down a- mong

__ the fields of gold.

__ 4. You'll re- :

tell the sun in his

jeal-ous sky when we

walked in fields of gold,

2.

G

C/E Dsus4

G

C/E Dsus4

when we

walked in fields of gold,

when we

walked in fields of gold.

Coda

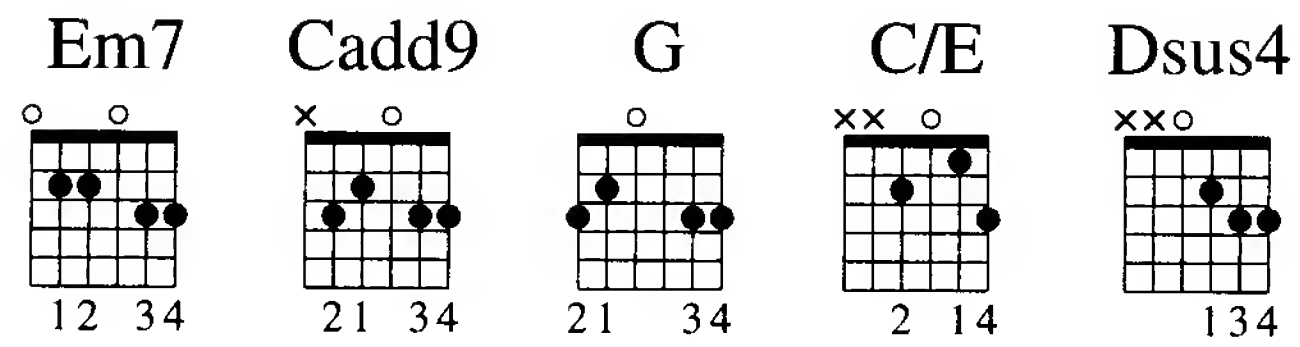
G

:

:

:

:



Em7

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

Cadd9 G

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

AGAIN

Lenny Kravitz – Album Version

Text und Musik:
L. Kravitz
Bearbeitung: B. Scherler

♩ = 80
Intro

Verse

The musical score is presented in a standard format with a treble staff for the melody, a guitar TAB staff for fret numbers, and a bass staff for the bass line. The key signature is two sharps (F# and C#), and the time signature is common time. The score is divided into an Intro and a Verse section. The Intro consists of three measures, and the Verse begins with a double bar line. The melody is primarily composed of eighth and quarter notes, with some triplets. The bass line is simple, often using open strings (0) and fretted notes (2, 3). The guitar TAB staff provides fret numbers and fingerings for the guitar part.

Refrain

Refrain section, measures 1-3. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in the treble staff, and the bass staff contains a TAB (Tuning, Action, Bending) system with fret numbers (0, 2, 4) and a 'H' (Harmonics) symbol. The guitar body diagram shows the fret positions for each measure.

Chorus section, measures 4-6. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in the treble staff, and the bass staff contains a TAB system with fret numbers (0, 2, 4, 5) and a 'H' (Harmonics) symbol. The guitar body diagram shows the fret positions for each measure.

Chorus section, measures 7-9. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in the treble staff, and the bass staff contains a TAB system with fret numbers (0, 2, 4, 5) and a 'H' (Harmonics) symbol. The guitar body diagram shows the fret positions for each measure.

Bridge

Bridge section, measures 10-12. The notation includes a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is written in the treble staff, and the bass staff contains a TAB system with fret numbers (0, 1, 2) and a 'H' (Harmonics) symbol. The guitar body diagram shows the fret positions for each measure.

Interlude

The first system of the Interlude section consists of three measures. The first measure contains a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a TAB line. The second and third measures continue the melody in the treble staff and the bass line in the TAB. The TAB line includes fret numbers (0, 2, 3, 5, 2, 0, 2, 0, 2) and a 'H' (hammer-on) symbol. The guitar body diagram below the TAB line shows the fretting positions for each measure.

The second system of the Interlude section consists of two measures. The first measure contains a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a TAB line. The second measure continues the melody in the treble staff and the bass line in the TAB. The TAB line includes fret numbers (2, 0, 2, 0, 2, 0, 2, 0, 2) and a 'H' (hammer-on) symbol. The guitar body diagram below the TAB line shows the fretting positions for each measure.

Refrain

The first system of the Refrain section consists of two measures. The first measure contains a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a TAB line. The second measure continues the melody in the treble staff and the bass line in the TAB. The TAB line includes fret numbers (2, 2, 0, 2, 2, 0, 2, 0, 2) and a 'H' (hammer-on) symbol. The guitar body diagram below the TAB line shows the fretting positions for each measure.

♩ II

The second system of the Refrain section consists of two measures. The first measure contains a treble staff with a key signature of two sharps (F# and C#) and a bass staff with a TAB line. The second measure continues the melody in the treble staff and the bass line in the TAB. The TAB line includes fret numbers (0, 2, 2, 0, 2, 0, 2, 0, 2) and a 'H' (hammer-on) symbol. The guitar body diagram below the TAB line shows the fretting positions for each measure.

CH

Coda

Verse:

E F#

Asus2

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

2 Akkorde pro Takt:
2 chords in a bar:

A A/G

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Again

Intro

Asus2 | **F#m7/11** | **E** | **D** ||

Verse

D | I've been search-ing | **E** **F#** | for you. | **D** | I heard a cry with- | **E** **F#** | in my soul. | **D** | I
: A sa-cred gift of | heav - en. | For bet-ter worse, wher- | ev-er. | And |

D | nev-er had a yearn-ing quite like | **E** **F#** | this be- fore. | **D** | Know that you | are | walking right |
I would nev-er let some-bod- y | break you down | un - til you | cried, |

Refrain

E **F#** | through my door. | **Asus2** | All of my life | **F#m7/11** | where have you been? | **E** | I won-der if I'll |
nev-er! | All of my life | where have you been? | I won-der if I'll |

D | ev-er see you a-gain. | **Asus2** | And if that day comes, | **F#m7** | I know we could win. | **E** | I won-der if I'll |

1. | **D** | ev-er see you a-gain. :|| 2. | **D** | ev-er see you a-gain. (At | **Bridge**
| ev-er-y time) I've al- ways known (that | **(Am)**

(Em) | you where there) up-on your throne. (A | **(Am)** | lone-ly queen) with-out her king (I |

Interlude

(Em) | longed for you) my love for-ev-er. || **Asus2** | **F#m7/11** | **E** | **D** :||

Refrain

|| **Asus2** | All of my life | **F#m7/11** | where have you been? | **E** | I won-der if I'll | **D** | ev-er see you a-gain. |

Asus2 | And if that day comes, | **F#m7/11** | I know we could win. | **E** | I won-der if I'll |

Coda

D | ev-er see you a-gain. :|| **A** **A/G** | I won-der if I'll | **D/F#** **Dm/F** | ev-er see you a-gain. :|| **A** ^{4.x} ||

Asus4

F#m7/11

D

E

F#

Am

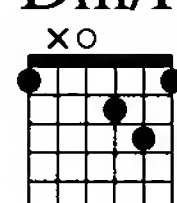
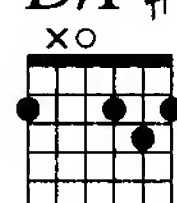
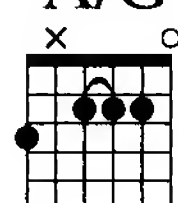
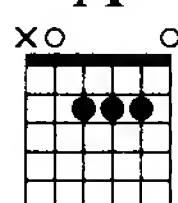
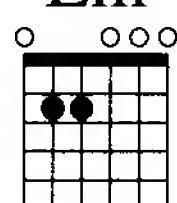
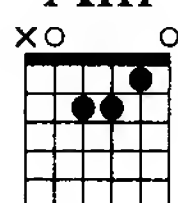
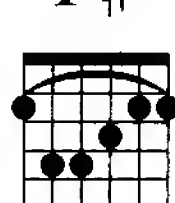
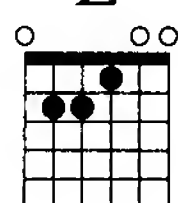
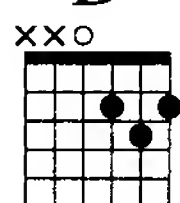
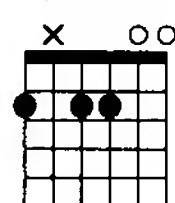
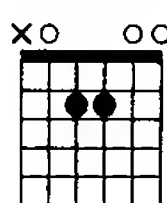
Em

A

A/G

D/F#

Dm/F



ETERNAL FLAME

The Bangles – Album Version

Musik und Text:
B. Steinberg/T. Kelly/S. Hoffa
Bearbeitung: B. Scherler

Intro $\text{♩} = 80$

Verse

TAB

1.

2.

The image displays a musical score for the song "The Wind" by The Police. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into three sections: a first section (measures 1-4), a second section (measures 5-8), and a third section (measures 9-12). The first section is marked with a "C" and a "1". The second section is marked with a "C" and a "1". The third section is marked "Refrain". The guitar staff includes various musical notations such as eighth notes, quarter notes, and chords. The bass staff includes tablature (TAB) and various musical notations such as eighth notes, quarter notes, and chords. The tablature is written in a standard format with numbers 0-4 representing frets. The score is presented in a clear, black-and-white format.

The image displays a musical score for the guitar solo in "The Wind" by The Beatles. It consists of three main parts: a standard musical staff, a guitar tablature staff, and a fretboard diagram.

- Musical Staff:** Features a treble clef and a key signature of one flat (B-flat). The solo begins with a palm mute (P) and includes various musical notations such as eighth notes, quarter notes, and slurs. The tempo is marked as "Allegretto".
- Guitar Tablature:** A staff with six lines representing the guitar strings. It uses numbers 0-5 to indicate fret positions. The solo starts on the 3rd fret of the 3rd string and moves through various frets and strings.
- Fretboard Diagram:** A visual representation of the guitar fretboard showing the path of the solo. It includes a key signature of one flat and a tempo marking of "Allegretto".

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melody with various note values and rests, including a 4/3 time signature. The bass staff features a bass line with notes and rests. Below the bass staff is a guitar tablature section with two staves, one for the left hand and one for the right hand, showing fret numbers (0, 2, 3, 1, 2, 3) and fingerings (1, 2, 3). The score is divided into three measures by vertical bar lines.

[illegible]

Verse

Eternal Flame

Intro

C Csus4 C Csus4

_____ | _____

||

Verse

C Am7 F G

_____ 1.Close your eyes, _____ | give me your hand, _____ dar-ling. |

_____ 2. I be- lieve it's | meant to _____ be, _____ dar-ling. |

C Am7 F G Am E7

_____ Do you feel my heart beat- | _____ ing, _____ do you un- der- | stand? _____ Do you feel the same? |

_____ I watch you when you are sleep- | _____ ing, _____ you be- long to | me. _____ Do you feel the same? |

1. 2.

Am7 D7 G Em7 Dm7 G Em7

_____ Am I on-ly | dream - ing _____ | is this burn-ing _____ | an e-ter-nal flame? : |

_____ Am I on-ly | _____ | _____ | _____ | _____ | dream - ing _____ or |

Refrain

Dm7 G Gm7 C/G G

is this burn-ing _____ | an e-ter-nal flame? || : _____ Say my name, _____ | sun shines through the rain, _____ a whole |

Bb C F* C/E Dm7 F/C G Em7

life _____ so lone-ly, and then | come and ease _____ the pain. _____ | _____ I don't wan-na lose this |

1.

Bb/F F Gsus2 Am E7 Am D7 G Em7 Dm7

feel- _____ ing, _____ | oh. _____ | _____ | _____ | _____ | _____ : |

2. Verse

Gsus2 C Am7 F G C Am7

oh. _____ || : _____ 3. Close your eyes, _____ | give me your hand, _____ dar-ling. | _____ Do you feel my heart beat- |

F G Am E7 Am7 D7 G Em7

_____ ing, _____ do you un-der- | stand? _____ Do you feel the same? | _____ Am I on-ly | dream- _____ ing _____ |

Dm7 C

is this burn-ing _____ | an e-ter-nal flame? : || _____ | _____ ||

| | | | | | |
|----------------------------|-----------------------------|-------------------------|-----------------------------|----------------------------|-----------------------------|
| C 3 2 1 | Csus4 3 4 1 1 | Am7 2 1 | F 1 3 4 2 1 1 | G 2 1 3 | Am 2 3 1 |
| E7 2 1 4 | D7 2 1 3 | Em7 1 2 4 | Dm7 2 1 1 | C/G 3 2 1 | Gm7 2 3 4 1 |
| Bb 1 2 3 4 1 | F* 3 2 1 1 | C/E 2 1 | F/C 3 2 1 1 | Bb/F 2 3 4 1 | Gsus2 2 1 3 4 |

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

C Csus4

etc.
usw.

etc.
usw.

1 Akkord pro Takt:
1 chord in a bar:

Dm7

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

STUCK IN A MOMENT YOU CAN'T GET OUT OF IT

U2 – Album Version

Musik: U2

Text: Bono & The Edge

Bearbeitung: B. Scherler

♩ = 80

Intro

Verse

[illegible]

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef. The score is divided into three measures. The guitar part features various chords and melodic lines, including a prominent F# chord in the first measure. The bass part provides a steady accompaniment with a mix of eighth and quarter notes. The overall style is characteristic of 1960s rock music.

1.

TAB

3 1 0 0 0 1 1 3 3

1 1 2

0

3 3 3 2 0

3 3 3

2. Bridge

TAB

0 0 0 0 0

3 3 3 2 0

0 0 3 3 0 0 0

3 3 2 3 3 3

2 2 2 2 2 0 1 1 1 3

2 0 0 0 0 2

TAB

0 0 0 0 0 0 3 3 3 3

1 0 0 0 0 0 2 0 0

3 3 3 3

3 0 0 0 2 0 0

3 3 3 3

0 0 0 2 0 2

TAB

2 2 2 2 2 2 1 1 1 1 1 1

2 0 0 0 0

0 0 0 0 3 3 3

3 3 3 3

5 5

5 3 5 3 3 5 3

T
A
B



Dal $\frac{8}{8}$
al
 $\frac{6}{8}$ - $\frac{6}{8}$

⊕

Coda

T
A
B



T
A
B



T
A
B



1.

2.

T
A
B



Stuck In A Moment You Can't Get Out Of It

Intro

G G/B | C G/B | D Em | C G ||

Verse

G G/B C G/B D Em
 || 1. I'm not a - fraid__ of | an-y-thing in this world,__there's | noth-ing you can throw at me__ that I |
 : 2. I will not for-sake__ the | colours that you bring, the | night you filled with fire-works, they |

C G G/B C G/B
 have-n't al-rea-dy heard.__ | I'm just try-ing to find__ a | de - cent me-lo - dy, __ a |
 left you with noth-ing. _ | I am still en - chan-ted _ by the | light you brought to me. I |

D Em C G Em C
 song that I can sing__(in) my | own com - pa - ny.__ | __I nev-er thought you were a | fool,__
 lis-ten through your ears __and | through your eyes I can see | __and you are__such a | fool __

Am7 (2.x A7) C Em C
 __ but dar-ling, look at | you__ | __ you got-ta stand up straight, | __ car - ry your own |
 __ to wor-ry like you | do. __ | __ I know it's tough | __and you can nev-er get e- |

Refrain

Em D G G/B
 weight,__ these tears are going | no-where__ba-by. || __You've __ got to |
 nough __ of what you don't real-ly need | __now, __ my oh my. || __You've __ got to |

C G/B D Em C G
 get your-self to-geth-er, you've got | stuck in a mo-ment and now you | can't get out of it.__ |
 get your-self to-geth-er, you've got | stuck in a mo-ment and you | can't get out of it.__ |

G/B C G/B B7/D# Em ⊕
 __ Don't __ say that | la-ter will be bet-ter, now you're | stuck in a mo-ment and you |
 __ Oh __ love, __ | look at you now, you've got your-self | stuck in a mo-ment and you |

| 1. | 2.
 C G C G
 can't get out of it.__ | __ : | can't get out of it.__ ||

Bridge

Am C G
 I was un-con-sci-ous, half a-sleep,__ the | wa-ter is warm 'til you dis-cov-er how | deep. __ |

Am C F
 I was-n't jump-ing, for me it was a fall, it's a | long way down to noth-ing at | all. __ |

D ⊕ C G
 || Dal % al | can't get out of it.__ |
 ⊕ - ⊕

Coda

G G/B C G/B D Em C G G/B
 || __ And if the night | __ runs ov-er, __ | __ and if the day | __ won't last, __ | __ and if our way |
 : __ And if the night | __ runs ov-er, __ | __ and if the day | __ won't last, __ | __ and if your way |

| | | | | | | | | | |
|--------------------|--|--------------------|--|-----------------|--|-----------------|--|--------------|--|
| C | | G/B | | B7/D# | | Em | | 1. | |
| _ should fal-ter _ | | _ should fal-ter _ | | _ a-long this _ | | _ a-long this _ | | _ny pass. _: | |
| _ should fal-ter _ | | _ should fal-ter _ | | _ a-long this _ | | _ a-long this _ | | _ny pass. _: | |

2. **C** _____ny pass, _____it's just a moment, _____this time will pass. **G** _____

G G/B C D Em Am7 Am F B7/D# A7

3 2 4 2 4 3 2 1 1 3 2 1 2 2 1 2 3 1 1 3 4 2 1 1 1 3 4 1 2

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

1 Akkord pro Takt:
1 chord in a bar:

Em

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

Losing My Religion

Intro

____ | **F** ____ | **Dm** **G** **Am** ____ | ____ | **F** ____ | **Dm** **G** **Am** ____ |

Verse

G ____ | **Am** ____ | **Em** ____ | **Am** ____
Oh, ____ || 1. Life ____ is | big-ger. ____ | ____ It's big-ger than you | ____ and you are not | ____ me. ____ The |

lengths that I will | **Em** ____ go to, ____ the | dis-tance in your eyes. | **Am** ____ | ____ |

Em ____ Oh no, I've | **Dm** ____ said too much, | ____ I set it up. | **G** ____ | ____ 2. That's me in the cor- ||

§ (Verse)

Am ____ | ____ That's me in the spot- | **Em** ____ light, ____ | los-ing my re-lig- | **Am** ____ ion ____ | ____ try-ing to keep |

Em ____ up (with) you | ____ and I don't | **Am** ____ know if I can do | it. ____ | **Em** ____ Oh no, I've |

said ____ too ____ much, | **Dm** ____ I | have-n't said e-nough. | **G** ____ I | thought that I heard you laugh- ||

Refrain

F ____ | **Dm7** **G** ____ | **Am** ____ | ____ I ____ | **F** ____ think I thought I |

Dm7 **G** ____ | **Am** ____ | **G** ____ | **Verse** **Am** ____
saw ____ you try. | ____ 3. Ev-er-y whis- | ____ per ____ of | ev-er-y wak-ing hour. |

Em ____ I'm ____ | choos-ing my con-fes- | **Am** ____ sions ____ | ____ try-ing to keep | **Em** ____ (an) eye on you |

____ like a hurt, | **Am** ____ lost and blind-ed fool, | ____ fool. ____ | **Em** ____ Oh no I've | said ____ too much, | **Dm** ____ |

____ I set it up. | **G** ____ | ____ 4. Con-sid-er this, || **Am** ____ con- | sid-er this ____ (the) |

Em ____ hint of the cen- tu-ry. | ____ Con-sid-er this | **Am** ____ the slip | ____ that |

Em ____ brought me to my knees | ____ failed. ____ | **Am** ____ What if all these | fan-ta-sies come | **Em** ____ flail-ing a-round? |

____ And now, I've | **Dm** ____ said ____ | ____ too much. | **G** ____ I | thought that I heard you laugh- ||

Refrain

F ____ | **Dm7** **G** ____ | **Am** ____ | ____ I ____ | **F** ____ think I thought I |

Interlude
Dm7 G saw ___ you try. | **Am** | **G** | **Am** | **G** | **F** | **G** ||

Bridge

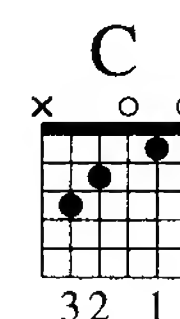
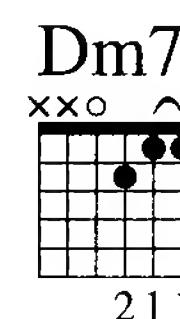
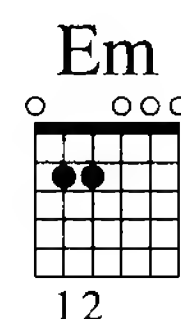
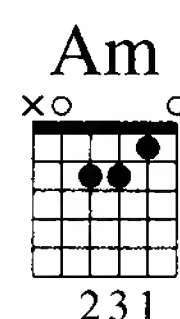
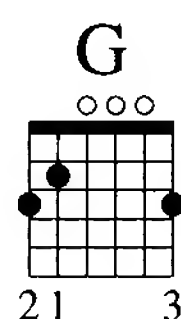
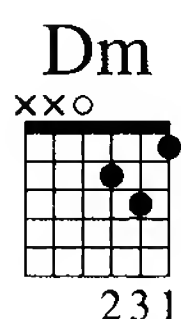
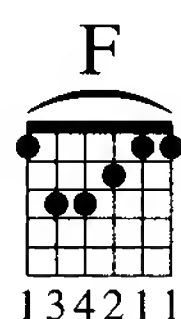
C That was just a dream. | **Dm** | **C** That was just a dream. | **Dm** That's me in the cor- || **Dal § al**
 ⊕ - ⊕

⊕ Coda

Am | ___ But | **F** that was just a dream. | **Dm7 G** Try. | **Am** Cry. ___ Why? |
 ___ Try. ___ | **F** That was just a dream, | **Dm7 G** just a dream, | **Am** just a dream, | **G** dream. ___ |

Outro

Am | ___ : **3x** | ___ : ||



Zupfbegleitung:
Picking Pattern:

F

etc. usw.

etc. usw.

2 Akkorde pro Takt:
2 chords in a bar:

Zupfbegleitung:
Picking Pattern:

Dm G

etc. usw.

etc. usw.

Rhythmusbegleitung:
Strum Pattern:

LOSING MY RELIGION

R.E.M. – Album Version

Text und Musik:
W. T. Berry/P. L. Buck/
M. E. Mills/M. Stipe
Bearbeitung: B. Scherler

♩ = 126
Intro

The first system of guitar notation for the Intro. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in the treble staff, and the bass line is written in the bass staff. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Below the staff, there are fret numbers (0, 1, 2, 3) and a series of vertical lines representing the guitar strings.

The second system of guitar notation for the Intro. It continues the melody and bass line from the first system. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Below the staff, there are fret numbers (0, 1, 2, 3) and a series of vertical lines representing the guitar strings.

Verse

The third system of guitar notation for the Verse. It begins with a treble clef staff and a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is written in the bass staff. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Below the staff, there are fret numbers (0, 1, 2, 3) and a series of vertical lines representing the guitar strings.

The fourth system of guitar notation for the Verse. It continues the melody and bass line from the third system. The notation includes various musical symbols such as eighth notes, quarter notes, and rests. Below the staff, there are fret numbers (0, 1, 2, 3) and a series of vertical lines representing the guitar strings.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3) and a 3-measure rest. The tablature includes a 'TAB' label on the left.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3). The tablature includes a 'TAB' label on the left.

Third system of musical notation, marked as the start of a verse with a double bar line and a 'V' symbol. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3). The tablature includes a 'TAB' label on the left.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with six lines. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3). The tablature includes a 'TAB' label on the left.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of four measures. The second staff is a guitar tablature with three lines labeled T, A, and B. The T line contains fret numbers 1, 1, 2, 0, 0, 0, 0, 0, 1, 0, 0. The A line contains 0, 2, 2, 0, 2, 2, 2, 2, 2, 0, 0. The B line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Below the tablature are four pairs of vertical lines representing guitar strings.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of four measures. The second staff is a guitar tablature with three lines labeled T, A, and B. The T line contains 2, 0, 0, 0, 1, 0, 2, 2, 2, 0, 2. The A line contains 0, 0, 2, 0, 2, 2, 2, 2, 2, 0, 0. The B line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0. Below the tablature are four pairs of vertical lines representing guitar strings.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of four measures. The second staff is a guitar tablature with three lines labeled T, A, and B. The T line contains 2, 2, 0, 2, 2, 0, 0, 1, 1, 2, 1, 0, 0. The A line contains 0, 0, 0, 0, 0, 0, 0, 3, 3, 3, 3, 3, 2. The B line contains 0, 0, 0, 0, 0, 0, 0, 1, 0, 1, 1, 1, 1. Below the tablature are four pairs of vertical lines representing guitar strings. The word "Refrain" is written above the fourth measure. The letter "H" is written below the second measure.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of four measures. The second staff is a guitar tablature with three lines labeled T, A, and B. The T line contains 1, 1, 2, 1, 0, 2, 2, 1, 1, 2, 1, 2, 3. The A line contains 0, 0, 3, 3, 0, 0, 2, 2, 2, 2, 3, 3, 3. The B line contains 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. Below the tablature are four pairs of vertical lines representing guitar strings.

Θ Verse

T
A
B

T
A
B

T
A
B

T
A
B

First system of musical notation. It consists of a treble staff with a melody, a guitar tablature staff (TAB) with fret numbers, and a diagram of the guitar fretboard. The melody includes a half note 'H' in the second measure. The TAB staff shows fret numbers: 0, 0, 2, 2, 0, 0, 0, 0, 0, 0, 1, 0, 2, 2, 0, 0, 2, 0, 2. The fretboard diagram shows the corresponding fingerings for these notes.

Second system of musical notation. It consists of a treble staff with a melody, a guitar tablature staff (TAB) with fret numbers, and a diagram of the guitar fretboard. The TAB staff shows fret numbers: 1, 1, 1, 1, 0, 0, 0, 0, 0, 0, 0, 1, 0, 2, 2, 0, 2, 0, 2. The fretboard diagram shows the corresponding fingerings for these notes.

Third system of musical notation. It consists of a treble staff with a melody, a guitar tablature staff (TAB) with fret numbers, and a diagram of the guitar fretboard. The TAB staff shows fret numbers: 2, 2, 0, 0, 2, 0, 2, 0, 0, 0, 0, 1, 1, 0, 2, 2, 2, 2, 0. The fretboard diagram shows the corresponding fingerings for these notes.

Fourth system of musical notation. It consists of a treble staff with a melody, a guitar tablature staff (TAB) with fret numbers, and a diagram of the guitar fretboard. The TAB staff shows fret numbers: 0, 2, 2, 2, 2, 2, 0, 0, 0, 0, 0, 1, 0, 2, 0, 0, 0, 0, 3, 0, 0. The fretboard diagram shows the corresponding fingerings for these notes.

Refrain

First system of the Refrain. The treble staff shows a melody with eighth and quarter notes, including a half note (H) in the third measure. The guitar TAB staff shows fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 1, 1, 2, 1, 0, 0. A diagram below the TAB shows the fretboard layout for these notes.

Second system of the Refrain. The treble staff continues the melody. The guitar TAB staff shows fret numbers: 1, 1, 2, 1, 0, 2, 2, 0, 0, 2, 2, 2, 3, 3, 2, 0, 2. A diagram below the TAB shows the fretboard layout for these notes.

Interlude

Interlude section. The treble staff shows a melody with eighth and quarter notes. The guitar TAB staff shows fret numbers: 1, 2, 0, 3, 0, 3, 3, 2, 2, 0, 2, 0, 0, 0, 0, 0, 0, 2. A diagram below the TAB shows the fretboard layout for these notes.

Bridge

Bridge section. The treble staff shows a melody with eighth and quarter notes. The guitar TAB staff shows fret numbers: 1, 1, 1, 2, 2, 2, 2, 2, 0, 0, 0, 3, 3, 3, 3, 3, 1, 1, 1, 2, 2, 2, 2, 2, 1, 0, 2, 2, 1, 0, 3, 0. A diagram below the TAB shows the fretboard layout for these notes.

T
A
B

1 1 1 1 1 2 2 1 1 0 0

Dal § al
⊖ - ⊖

⊖ Coda

T
A
B

2 0 0 2 2 2 3 3 2 0 2 1

T
A
B

1 2 3 2 3 1 2 3 1 2 1 2 0 3 0 3 3 0 2 2 3 3 0 2 2

Outro

T
A
B

1 2 3 2 3 1 2 1 0 2 2 1 2 0 0 0 0 0 0 0 0 0 0 0

3x

T
A
B

0 0

rit.

IMAGINE

John Lennon – Album Version

Text und Musik:

John Lennon

Bearbeitung: B. Scherler

♩ = 76

Intro

Intro

The musical score is written in treble and bass clefs. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note triplet. The bass staff contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes and a sixteenth-note triplet. The guitar tablature is written below the bass staff, showing fret numbers (0-3) and fingerings (1-3). The tablature includes a triplet of eighth notes and a sixteenth-note triplet. The score is divided into four measures, with a double bar line after the second measure. The key signature has one sharp (F#).

Verse

Musical notation system 1. Treble clef. Staff 1: Melody. Staff 2: Bass clef. Staff 3: Tablature. Staff 4: Chord diagrams. The tablature includes a 'P' (pick) instruction and various fret numbers (0, 1, 2, 3, 4).

Verse

Musical notation system 2. Treble clef. Staff 1: Melody. Staff 2: Bass clef. Staff 3: Tablature. Staff 4: Chord diagrams. The tablature includes a 'H' (hammer-on) instruction and various fret numbers (0, 1, 2, 3).

Musical notation system 3. Treble clef. Staff 1: Melody. Staff 2: Bass clef. Staff 3: Tablature. Staff 4: Chord diagrams. The tablature includes a 'H' (hammer-on) instruction and various fret numbers (0, 1, 2, 3).

Musical notation system 4. Treble clef. Staff 1: Melody. Staff 2: Bass clef. Staff 3: Tablature. Staff 4: Chord diagrams. The tablature includes various fret numbers (0, 1, 2, 3).

Flag. ad lib.

r.H.

First system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff has a melodic line with a triplet of eighth notes marked "12" and a circled "3". The TAB staff shows fret numbers with a "P" (palm mute) marking. The bass staff has a simple harmonic accompaniment.

Second system of musical notation for guitar. The treble staff continues the melodic line. The TAB staff includes a "P" marking and various fret numbers. The bass staff continues the harmonic accompaniment.

Third system of musical notation for guitar. The treble staff features a melodic line with a sharp sign. The TAB staff has a "P" marking and fret numbers. The bass staff continues the harmonic accompaniment.

Fourth system of musical notation for guitar, showing two endings. The first ending is marked "1." and the second "2.". The treble staff has a melodic line. The TAB staff includes a "2.x rit." marking. The bass staff continues the harmonic accompaniment.

Imagine

Intro

*1
C **Cmaj7** **F** **Cadd9 C Cmaj7** **F** ||

Verse

Cadd9 **C** **Cmaj7** **F** **Cadd9 C** **Cmaj7** **F**
 _ Im-ag-ine there's no heav-en. | _ It's eas-y if you try. |

Cadd9 C **Cmaj7** **F** **Cadd9 C** **Cmaj7** **F**
 _ No hell be-low us, | _ a-bove us on-ly sky. |

F* **Am/E** **Dm7** **F/C** **G** **G7**
 _ Im-ag-ine all the peo- | ple _ liv-ing for to-day. | _ Ah. _ |

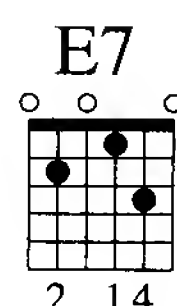
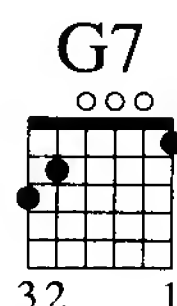
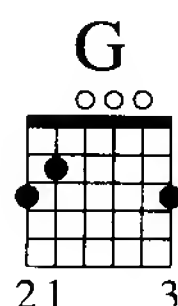
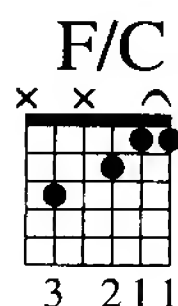
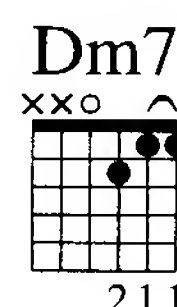
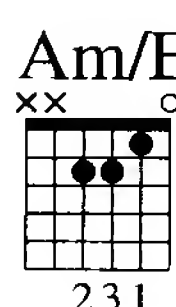
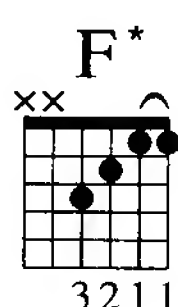
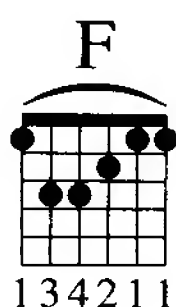
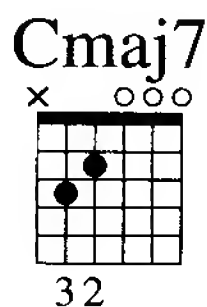
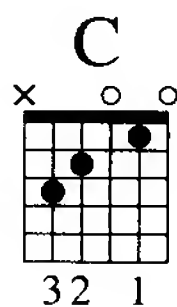
*1
C **Cmaj7** **F** **Cadd9 C** **Cmaj7** **F**
 | _ Im-ag-ine there's no coun-tries. | _ It is-n't hard to do. |
Cadd9 C **Cmaj7**
 | : _ Im - ag - ine no pos-ses sions | _ I won-der if you can. |

Cadd9 C **Cmaj7** **F** **Cadd9 C** **Cmaj7** **F**
 _ Noth-ing to kill or die | for _ and no re - li - gion, too. |
 _ No need for greed or hun-ger, | _ a broth-er-hood of man. |

F* **Am/E** **Dm7** **F/C** **G** **G7** **F** **G**
 _ Im-ag-ine all the peo- | ple _ liv- ing life in peace. | _ You _ you may say I'm a |
 _ Im-ag-ine all the peo- | ple _ shar-ing all the world. | _ You _ you may say I'm a |

C **E7** **F** **G** **C** **E7**
 dream-er. _ But I'm not the on-ly one. | _
 dream-er. _ But I'm not the on-ly one. | _

F **G** **C** **E7** **F** **G** 1. **C** 2. **C**
 _ I hope some day _ you'll | join us _ and the world _ will | be as one. _ : || _ live as one. ||



***1) C Cmaj7**

Zupfbegleitung:
Picking Pattern:

The notation shows a guitar accompaniment for the key of C major and C major 7. It consists of three staves. The top staff is the bass clef, showing a picking pattern with notes D, D, D, D, D, D, D, D. The middle staff is the treble clef, showing a strum pattern with notes C, E, G, B, C, E, G, B. The bottom staff is the bass clef, showing a strum pattern with notes D, D, D, D, D, D, D, D. The notation is labeled with 'C' and 'Cmaj7' at the top right. The text 'Zupfbegleitung:' and 'Picking Pattern:' is on the left. The text 'etc. usw.' is on the right. The text 'Rhythmusbegleitung:' and 'Strum Pattern:' is at the bottom left.

Rhythmusbegleitung:
Strum Pattern:

etc. usw.

etc. usw.

Zupfbegleitung:
Picking Pattern:

Cadd9 C Cmaj7

etc.
usw.

etc.
usw.

Rhythmusbegleitung:
Strum Pattern:

2 Akkorde pro Takt:
2 chords in a bar:

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

F* **Am/E**

TAB **R M Z R M Z R M Z R M Z**

a m i a m i a m i a m i

p p

V V

etc.
usw.

etc.
usw.

STAIRWAY TO HEAVEN

Led Zeppelin – Album Version

Text und Musik:
Robert Plant, Jimmy Page
Bearbeitung: B. Scherler

♩ = 72 ♩^{V} ♩^{II}

Intro

2.x(♩)

5 5 7 5 7 8 5 8 2 3 2 0 1 1 1 0 1 2

(7 0) 6 5 5 4 2 3 1 2

1. 2.

SL 3 2 0 2 2 SL 0 2 2 0 2 2 0 2 3 2 2 0 2 3 2 2 0 2

2 0 0 0 0 8 7 2 0 0 0 2 3 2 0 0 0 0 0 2

3(♩) 0 1 0 0 1 2 1 0 1 3 0 3 3 2 2 2 3 3 2 0 2

3 2 0 0 2 3 0 2 3 0 2 0 0 2 2 2 0 0 2

3 2 0 1 2 3 2 0 1 0 0 1 2 0 1 2 3 2

3 2 0 0 2 3 1 2 0 0 2 3 2 0 0 2 3 2

Verse

First system of guitar music for the Verse, measures 1-3. The system includes a treble clef staff with musical notation, a TAB staff with fret numbers, and a diagram of the guitar fretboard.

Measure 1: Treble staff has a whole note chord (F4, A4, C5) with a (4) marking. TAB: 0 0 0 2 0. Fretboard diagram shows the open strings and the 2nd fret on the D string.

Measure 2: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 1 0 2 0 0 2 2 0. Fretboard diagram shows the 1st fret on the G string and the 2nd fret on the D string.

Measure 3: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 1 3 1 0 2 1 3. Fretboard diagram shows the 1st fret on the G string and the 3rd fret on the D string.

Second system of guitar music for the Verse, measures 4-6. The system includes a treble clef staff with musical notation, a TAB staff with fret numbers, and a diagram of the guitar fretboard.

Measure 4: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 0 3 2 1 0 2 3 0. Fretboard diagram shows the 3rd fret on the G string and the 2nd fret on the D string.

Measure 5: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 0 2 2 2 0. Fretboard diagram shows the 2nd fret on the G string and the 2nd fret on the D string.

Measure 6: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 1 0 2 0 0 2 2 0. Fretboard diagram shows the 1st fret on the G string and the 2nd fret on the D string.

Third system of guitar music for the Verse, measures 7-9. The system includes a treble clef staff with musical notation, a TAB staff with fret numbers, and a diagram of the guitar fretboard.

Measure 7: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 1 3 1 0 2 1 3. Fretboard diagram shows the 1st fret on the G string and the 3rd fret on the D string.

Measure 8: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 0 3 2 1 0 0 0. Fretboard diagram shows the 3rd fret on the G string and the 2nd fret on the D string.

Measure 9: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 0 2 2 2 0 0 0. Fretboard diagram shows the 2nd fret on the G string and the 2nd fret on the D string.

Fourth system of guitar music for the Verse, measures 10-12. The system includes a treble clef staff with musical notation, a TAB staff with fret numbers, and a diagram of the guitar fretboard.

Measure 10: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 1 0 3 2 4 2. Fretboard diagram shows the 1st fret on the G string and the 0th fret on the D string.

Measure 11: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 3 2 3 1 0 1 2 0. Fretboard diagram shows the 3rd fret on the G string and the 2nd fret on the D string.

Measure 12: Treble staff has a quarter note G4, eighth note F#4, quarter note E4, quarter note D4, quarter note C4, quarter note B3, quarter note A3, quarter note G3. TAB: 1 3 0 3 3 1 0 0. Fretboard diagram shows the 1st fret on the G string and the 3rd fret on the D string.

Musical notation system 1, measures 1-3. Includes treble and bass staves, guitar tablature (T, A, B), and fretboard diagrams.

Musical notation system 2, measures 4-6. Includes treble and bass staves, guitar tablature (T, A, B), and fretboard diagrams.

Musical notation system 3, measures 7-9. Includes treble and bass staves, guitar tablature (T, A, B), and fretboard diagrams.

Interlude section, measures 10-12. Includes treble and bass staves, guitar tablature (T, A, B), and fretboard diagrams. Section markers C V and C II are present.

First system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff contains a melodic line with a key signature change to one sharp (F#) and a section marked with a double bar line and a repeat sign. The TAB staff shows fret numbers (0-4) and includes a 'T' (tremolo) and 'B' (bend) marking. The bass staff provides a simple harmonic accompaniment.

Second system of musical notation for guitar. The treble staff continues the melodic line with a key signature change to two sharps (F# and C#). The TAB staff shows fret numbers (0-9) and includes a 'T' (tremolo) and 'B' (bend) marking. The bass staff provides a simple harmonic accompaniment.

Third system of musical notation for guitar, labeled "Verse". It features a treble staff, a TAB staff, and a bass staff. The treble staff starts with a key signature change to two sharps (F# and C#) and a dynamic marking of *f* (forte). The TAB staff shows fret numbers (0-9) and includes a 'T' (tremolo) and 'B' (bend) marking. The bass staff provides a simple harmonic accompaniment.

Fourth system of musical notation for guitar, featuring a treble staff, a TAB staff, and a bass staff. The treble staff contains a melodic line with a key signature change to one sharp (F#) and a section marked with a double bar line and a repeat sign. The TAB staff shows fret numbers (0-2) and includes a 'T' (tremolo) and 'B' (bend) marking. The bass staff provides a simple harmonic accompaniment.

Interlude

p

T 1 0 3 1 0 3 3 0

A

B 3 2

Dal \S al $\oplus - \oplus$
con rep.

T 3 3 3 3 3 3 0 0

A

B 0 0 0 0 0 0 0 0

T 0 2 2 2 2 2 0 0

A

B 0 0 0 0 0 0 0 0

Verse

f

T 0 3 1 3 1 2 0

A

B 3 2 0 2 2 0 2 2

T 1 2 2 2 2 2 0 2

A

B 0 0 0 0 0 0 0 2

Interlude

Dal SS
al $\text{OO} - \text{OO}$
con rep.

p

TAB

p

TAB

1. 2.

p

TAB

Rubato

rit.

P

TAB

Stairway To Heaven

Intro

| | | | | | | |
|------------|------------------------------|------------|-------------|---------------|---------------------------------|-------------------------------|
| Am* | E^{addb13}/G# | C/G | D/F# | Fmaj7* | *1 1. G/B Am : | *1 2. G/B Am |
|------------|------------------------------|------------|-------------|---------------|---------------------------------|-------------------------------|

| | | | | | | | | | | |
|----------|----------|---------------|-----------|----------|----------|----------|----------|----------|---------------|-----------|
| C | D | Fmaj7* | Am | C | G | D | C | D | Fmaj7* | Am |
|----------|----------|---------------|-----------|----------|----------|----------|----------|----------|---------------|-----------|

Verse

| | | | | | |
|--------------|------------------|------------|------------------------------|------------|-------------|
| C | Fmaj7* | Am* | E^{addb13}/G# | C/G | D/F# |
| 1. There's a | la-dy who's sure | all that | glit-ters is gold and she's | | |

| | | | | | |
|------------------------|----------------------------|----------------------|------------------------------|------------------------------|-------------|
| Fmaj7* | *1 G/B Am | Am* | E^{addb13}/G# | C/G | D/F# |
| buy-ing a stair-way to | hea-ven. When she | gets there she knows | if the | stores are all closed with a | |

| | | | | | |
|---------------------------|----------------------------|----------|----------|---------------|-----------|
| Fmaj7* | *1 G/B Am | C | D | Fmaj7* | Am |
| word she can get what she | came for. | Ooh, | | and she's | |

| | | | | | | |
|------------------------|----------|-----------|---------------------------|------------------------------|---------------|-----------|
| C | G | D | C | D | Fmaj7* | Am |
| buy-ing a stair-way to | hea-ven. | There's a | sign on the wall, but she | wants to be sure, 'cause you | | |

| | | | | |
|--------------------------------|------------|---------------|--------------------|------------------------------|
| C | D | Fmaj7* | Am* | E^{addb13}/G# |
| know some-times words have two | mean-ings. | In a | tree by the brook, | there's a |

| | | | | | |
|---------------------------------|------------------------------|---------------|----------------------------|------------|------------------------------|
| C/G | D/F# | Fmaj7* | *1 G/B Am | Am* | E^{addb13}/G# |
| song-bird who sings, some-times | all of our thoughts are mis- | giv-en. | | | |

| | | | | | |
|------------|-------------|---------------|--|----------|------------|
| C/G | D/F# | Fmaj7* | *2 G/B Am G/B Am7 | D | Am7 |
| | | | | | |

| | | | |
|---|---|--------------|-------------------------------------|
| *3 1. Em/D D C/D D : | *3 2. Em/D D C/D D | 2. There's a | Verse C G/B |
| | | 3. And it's | feel - ing I get when I |
| | | | : thoughts I have seen rings of |
| | | | whis-pered that soon if we |
| | | | : new day will dawn, for |

| | |
|----------------------------------|--|
| Am | *4 C G/B Fmaj7 Am |
| look to the west, and my | spir - it is cry - ing for leav- |
| smoke through the trees, and the | voic-es of these who stand look- |
| all call the tune, then the | pi - per will lead us to rea- |
| those who stand long, and the | for-ests will ech-o with laugh- |
| | ing. In my : |
| | ing. : |
| | son. And a : |
| | ter. : |

| | | | | | | |
|------------------|---------------------|---|------------|----------|------------|--|
| Interlude | C G/B | Dal S al ⊕ - ⊕ | Am7 | D | Am7 | *1 Em/D D C/D D : |
| | | con rep. | | | | |

Verse

| | | |
|-----------------------------------|-------------------------------------|-----------|
| C | G/B | Am |
| 4. If there's a bus - tle in your | hedge-row, don't be a - larmed now, | |
| 5. Your head is hum-ming and it | won't go, in case you don't know, | |


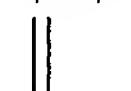
*4







| | | | | | |
|---------------------------------------|------------|----------------------------------|-----------|-------------------------------|------------|
| C | G/B | Fmaj7 | Am | C | G/B |
| _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ |
| it's just a spring-clean for the May- | queen. | Yes, there are two paths you can | | Dear la - dy can you hear the | |
| the pi-per's call - ing you to join | him. | | | | |

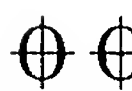

*4

| | | | | |
|------------------------------|---------------------------------------|------------|--------------|-----------|
| Am | C | G/B | Fmaj7 | Am |
| _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ |
| go by, but in the long run, | there's still time to change the road | you're on. | | |
| wind blow, and did you know, | your stair-way lies on the whisp'r- | in' wind. | | |

Interlude

C G/B  

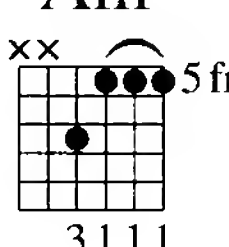
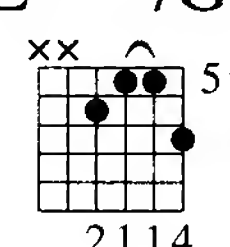
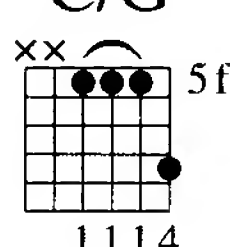
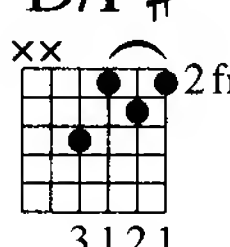
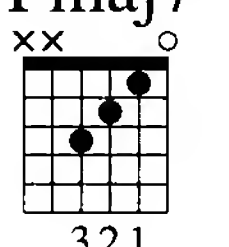
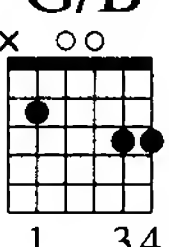
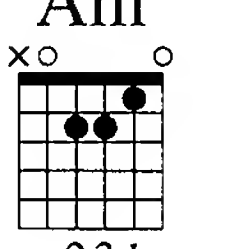
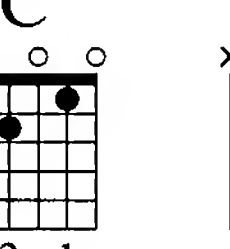
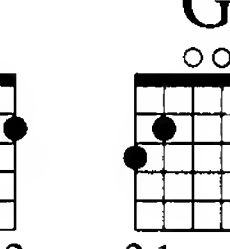
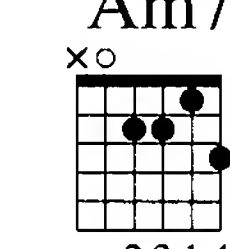
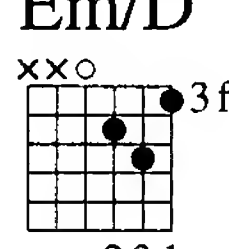
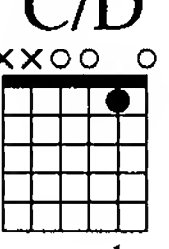
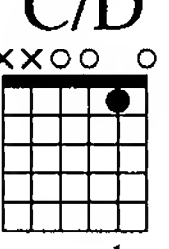
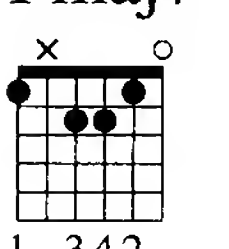
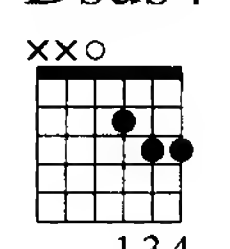
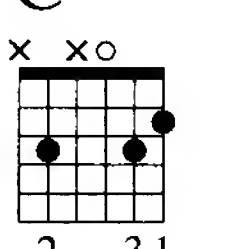
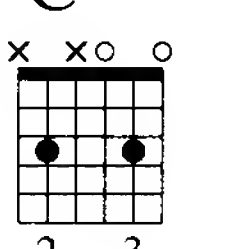
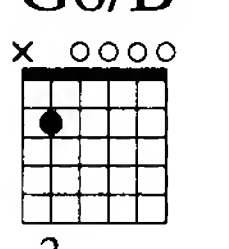
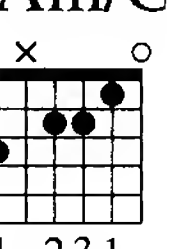
_____ || Dal   al   -   con rep.

| | | | | | | | |
|----------|--------------|----------|-----------------------------|-------------------------|--------------------------------|-------------------------|---------------|
| D | Dsus4 | D | C^{add9/#11} | C^{add9} | 1. C^{add9/#11} | C^{add9} | 2. G/B |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

Am Am/G Fmaj7 (ohne Begleitung)
(no chord)

_____ And she's buy - ing a stair-way to heav-en. _____ ||

| | | | | | |
|---|--|---|--|---|---|
| Am*  3 1 1 1 | E^{addb13}/G#  2 1 1 4 | C/G  1 1 1 4 | D/F#  3 1 2 1 | Fmaj7*  3 2 1 | G/B  1 3 4 |
| Am  2 3 1 | C  3 2 1 | D  1 3 2 | G  2 1 3 | Am7  2 3 1 4 | Em/D  2 3 1 |
| C/D  1 | Fmaj7  1 3 4 2 | Dsus4  1 3 4 | C^{add9/#11}  2 3 1 | C^{add9}  2 3 | G6/B  2 |
| Am/G  4 2 3 1 | | | | | |

Fmaj7*

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

The diagram shows a guitar picking pattern for Fmaj7* across three strings (T, A, B) with notes R, M, Z, R, R, M, Z, R. Below it, a melody line in treble clef shows notes a, m, i, a, a, m, i, a. The rhythm line shows a strumming pattern with accents (V) on the 2nd and 4th beats.

2 Akkorde pro Takt:
2 chords in a bar:

Am* **E^{add}13/B**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

The diagram shows a guitar picking pattern for Am* and Eadd13/B across three strings (T, A, B) with notes R, M, Z, R, R, M, Z, R. Below it, a melody line in treble clef shows notes a, m, i, a, a, m, i, a. The rhythm line shows a strumming pattern with accents (V) on the 2nd and 4th beats.

*** 1) G/B Am**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

The diagram shows a guitar picking pattern for G/B and Am across three strings (T, A, B) with notes R, M, Z, R, R, M, Z, R. Below it, a melody line in treble clef shows notes G, B, A, G, A, G, A, G. The rhythm line shows a strumming pattern with accents (V) on the 2nd and 4th beats.

*** 2) G/B Am G/B**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

The diagram shows a guitar picking pattern for G/B, Am, and G/B across three strings (T, A, B) with notes R, M, Z, R, R, M, Z, R. Below it, a melody line in treble clef shows notes G, B, A, G, A, G, A, G. The rhythm line shows a strumming pattern with accents (V) on the 2nd and 4th beats.

Rhythmusbegleitung:
Strum Pattern:

*** 4) C G/B Fmaj7 Am**

[illegible]

Rhythmusbegleitung:
Strum Pattern:

WE ARE THE CHAMPIONS

Queen – Album Version

Text und Musik:
F. Mercury
Bearbeitung: B. Scherler

♩.=64 Verse

The musical score for "We Are the Champions" by Queen, Album Version, is presented in four systems. Each system consists of a vocal line (treble clef) and a guitar line (treble clef). The guitar line includes a tablature (TAB) and a standard musical notation (B). The tempo is marked as quarter note = 64. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a vocal line and a guitar line. The first system is labeled "Verse". The second system is labeled "CI". The third system is labeled "H". The fourth system is labeled "CI".

System 1: Verse

System 2: CI

System 3: H

System 4: CI

C I

Refrain

First system of music (measures 1-4). The first two measures are marked "C I" and the next two are marked "Refrain". The notation includes fingerings (1-4), slurs, and dynamics like "p" (piano). Below the staff is a TAB system with fret numbers (0-3) and a bass staff with a single line of notes.

Second system of music (measures 5-8). The notation includes slurs, fingerings, and dynamics. The TAB system shows fret numbers and the bass staff continues with notes.

Third system of music (measures 9-12). The notation includes fingerings, slurs, and dynamics like "p" (piano). Below the staff is a TAB system with fret numbers (0-5) and a bass staff with a single line of notes.

Fourth system of music (measures 13-16). The notation includes fingerings, slurs, and dynamics like "p" (piano). Below the staff is a TAB system with fret numbers (0-3) and a bass staff with a single line of notes.

4 0 0 1 0 1
1 0 0 0 0
3 2 2 2 2 2
3 3 3 3 3 3

1 3 2 3 2 3
3 1 0 1 0 1
3 3 2 2 3
3 3 3 3 3 3

Verse

0 0 0 0 3 0
0 1 0 1
3 3 3 3 3 3
3 3 3 3 3 3

2 2 0 3 0
0 0 0 0 0 0 0 0
3 3 3 3 3 3
3 3 3 3 3 3

Musical notation system 1, measures 1-3. Includes treble and bass staves, TAB, and guitar diagrams.

TAB

| Measure | Tab |
|---------|-------------|
| 1 | 3 3 3 3 2 3 |
| 2 | 3 3 3 0 3 |
| 3 | 0 0 3 2 3 |

Musical notation system 2, measures 4-6. Includes treble and bass staves, TAB, and guitar diagrams.

TAB

| Measure | Tab |
|---------|-----------------|
| 4 | 3 0 3 |
| 5 | 0 0 3 3 3 2 3 |
| 6 | 3 3 3 1 1 1 1 3 |

Musical notation system 3, measures 7-10. Includes treble and bass staves, TAB, and guitar diagrams. Chords C I are indicated above measures 8 and 9.

TAB

| Measure | Tab |
|---------|-------------------|
| 7 | 3 3 0 0 0 0 |
| 8 | 1 1 2 3 0 2 1 4 |
| 9 | 3 1 3 1 3 1 3 0 0 |
| 10 | 1 1 1 3 |

Musical notation system 4, measures 11-14. Includes treble and bass staves, TAB, and guitar diagrams. The section is labeled "Refrain" above measure 11.

Refrain

TAB

| Measure | Tab |
|---------|-------------|
| 11 | 1 0 1 0 1 |
| 12 | 0 2 0 0 2 2 |
| 13 | 2 2 2 2 0 3 |
| 14 | 3 0 0 3 |

First system of musical notation. The treble staff contains a melody with a slur over the first two measures. The bass staff contains a bass line. Below the staves is a guitar TAB with six lines. The first two measures of the TAB are: 1 0 2 0 1 3 0 and 3 0 0 2 0. The next two measures are: 2 3 3 2 0 and 4 5 3 4 5 2. The TAB is accompanied by a diagram of a guitar fretboard with six strings and a capo on the first fret.

Second system of musical notation. The treble staff contains a melody with a slur over the first two measures. The bass staff contains a bass line. Below the staves is a guitar TAB with six lines. The first two measures of the TAB are: 2 0 3 0 0 2 and 0 0 3 2 0. The next two measures are: 1 1 3 3 1 and 3 1 3 1. The TAB is accompanied by a diagram of a guitar fretboard with six strings and a capo on the first fret.

Third system of musical notation. The treble staff contains a melody with a slur over the first two measures. The bass staff contains a bass line. Below the staves is a guitar TAB with six lines. The first two measures of the TAB are: 0 3 1 1 3 1 and 0 2 0 0 0. The next two measures are: 0 2 2 2 2 and 4 0 0 0 0. The TAB is accompanied by a diagram of a guitar fretboard with six strings and a capo on the first fret.

Fourth system of musical notation. The treble staff contains a melody with a slur over the first two measures. The bass staff contains a bass line. Below the staves is a guitar TAB with six lines. The first two measures of the TAB are: 4 2 2 1 2 2 and 0 0 0 3 0. The next two measures are: 0 0 0 3 0 and 0 0 0 3 0. The TAB is accompanied by a diagram of a guitar fretboard with six strings and a capo on the first fret.

We Are The Champions

Verse

1. I've paid my **Gm** dues, **F/G** time af-ter **Gm** time. **F/G** I've done my **Gm** sen-tence

F/G but com-mit-ted no **Gm** crime. **F/G** And bad mis- **Bb** takes, **Eb/Bb** I've made a **Bb** few.

Eb/Bb I've had my **Bb** share of sand kicked in my **F/A** face but I've come **Gm C7** through. **F** And I need to go **F7** on, and on, and

Refrain

G on, and on. **C** We are the **Em** cham-pions **Am** my friend. **F G C** And we'll keep on

Em fight-ing **F** till the **C#°7 A7/C#** end. **Dm** We are the **G/D** cham-pions. **Fm6** We are the

B°7 cham-pions. **C** No time for **Dm7/9** los-ers 'cause **Eb6** we are the **F7** cham-pions **G7sus4** of the **Cm** world.

Verse

F/C **Cm** **F/C** **Cm** **G7sus4** 2. I've tak-en my **Gm** bows

F/G and my curtain **Gm** calls. **F/G** You brought me **Gm** fame and for-tune and ev-'ry-thing that

F/G goes with it, I thank you **Gm** all. **F/G** But it's been no bed of **Bb** ros-es,

Eb/Bb no plea-sure **Bb** cruise. **Eb/Bb** I con-sid-er it a **Bb** chal-lenge **F/A** be-fore the whole hu-man

Refrain

Gm C7 race and I ain't gon-na **F** lose. **F7** And I need to go **G** on, and on, and **C** on, and on. **C** We are the (world.)

Em cham-pions **Am** my friend. **F G C** And we'll keep on **Em** fight-ing **F** till the **F** end.

C#°7 A7/C# **Dm** We are the **G/D** cham-pions. **Fm6** We are the **B°7** cham-pions. **C** No time for

Dm7/9 los-ers 'cause **Eb6** we are the **F7** cham-pions **G7sus4** of the **G7sus4**

| | | | | | | | |
|-------------------------|--------------------------|-------------------------|---------------------------|------------------------|---------------------------|---------------------------|-------------------------|
| Gm 134111 | F/G 3 4211 | Bb 12341 | Eb/Bb 11243 | F/A 3211 | C7 3241 | F 134211 | |
| F7 131211 | G 21 3 | C 32 1 | Em 12 | Am 231 | C#°7 23141 | A7/C# 31112 | Dm 231 |
| G/D 4 | Fm6 123141 | B°7 23141 | Dm7/9 21 | Eb6 1314 | G7sus4 3 11 | Cm 13421 | F/C 11243 |

Gm

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.

2 Akkorde pro Takt:
2 chords in a bar:

Bb **F/A**

Zupfbegleitung:
Picking Pattern:

Rhythmusbegleitung:
Strum Pattern:

etc.
usw.

etc.
usw.